



COMMUNITAS

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ANNANDALE-ON-HUDSON, NEW YORK

May 13, 1954

Divisional Panels, Case Speech Mark Bard's Successful Student Conference

Case's Address To Students Stresses Need Of Education

President James H. Case Jr. opened the Admission Day proceedings by speaking on the subject "What Good Is A College Education?" At the start he warned us that the question was unanswerable. It would be equally impossible to say what values health, love and life itself contain. But if we cannot define the worth of a college education, we can at least describe it in part.

We must not think of it as merely a four year interval between high school and a career, as something to glide through as gracefully as possible. Rather, it is a profound experience for each individual who undergoes it. As we grapple with art, poetry, philosophy and history there emerges for each of us a personal moulding. No doubt much is owed to what has come before in the field but every student's synthesis is unique and inimitable. Our experiences, in part, are private and remain permanently within us.

But this is only one side of the coin. Clever men are impressed by their difference from their fellows; wise men are conscious of their resemblance to them. There is much that binds us with those who have come before and those who will follow us. There is a long line of historical development which we are part of, and seen in that perspective what is unique to one is less important than what is common to all.

Just as we are presented with a paradox when we deal with individuality, so it is with adjustment. Certainly we must integrate ourselves with our communities, be as useful as we can and seek to find in service to others the secret of self-respect. Yet the world as it is to-day is an unhappy spectacle. To adjust perfectly to it would be to abandon all hope of changing it. This would constitute a betrayal of the educational process, which stresses above all things growth and development.

This generation confronts the stark issue of universal tragedy. Wendell Wilkie had a prophet's insight when he told us that the choice before us was that of one world or none. Education on the college level has an awesome responsibility in shaping our decision.

Literature Panel

by ALEX GROSS

David Mirsky opened the Lit Discussion group by expressing his doubts on the exact meaning of the question "What Good is a College Education?" He suggested that a relevant question for the discussion at hand might be "What good is the study of Literature?" After a brief silence, Alex Gross ventured that our interest in works of literature might lie in their continual applicability to each man's personal and social problems, that their authors had designed them as a sort of synthesis, from which both pragmatic and metaphysical truths might be drawn even today. He hinted that this might be the goal of studying literature at Bard, and cited the contrasting example of a friend at an Ivy League college, who, during his Senior Honors Exam, was asked such questions as "What is the name of Matthew Arnold's dog?"

Mr. Goodlatte, Instructor in Literature at the Putney School, wished to know if such questions were totally irrelevant. He cited a poem Christopher Smart had written to his cat, and inquired if Bardians were as prejudiced against the feline element as they seemed against the canine. Steven Vinaver of the Bronx High School of Science attacked the notion that one should look only for ideas that were relevant today. He asked very pointedly what one could learn from studying literature at Bard College or any where that one could not find, even more meaningfully, for oneself. It was asserted that this was true for only a few students; furthermore, reading just for oneself could not really be suf-

(Continued on Page 4)

Student's' Conference Statistics

Schools Represented	32
Students	52
Teachers	7
Parents	22
Total Guests	81
Students came from the following Eastern States; Massachusetts, Connecticut, New Hampshire, New Jersey, Vermont, and New York.	

Faculty Members; S. Hirsch, Degre, Marker Record Their Impressions of Division Panels

In order to present as comprehensive a picture possible of the panels held by Bard's four divisions during the Student Conference, COMMUNITAS asked various members of the faculty representing various divisions to give their impressions of the panels, what the visiting students reactions were to the conferences and what they felt these students were primarily concerned with in exploring the subject, "What Good is a College Education?"

Gerard DeGre . . .

Div. of Social Studie

Last Saturday, May 8th, students and faculty of the Social Studies Division provided our guests with a living demonstration of the Bard seminar in action.

A lively discussion took place on the theme proposed earlier at luncheon by President Case, that is the question of education not only as a vehicle for the transmission of the cultural heritage, but as the basis for the development of a philosophically mature critical attitude, in other words education for non-conformity.

The consideration of this question was attacked by the members of the group first on the social level, and then on the individual level. On the first level, both students and faculty elaborated on the social and cultural lags which existed between man's political and economic institutions on the one hand, and his extraordinary technical and natural scientific knowledge on the other. The importance of the social studies in the analysis of the causes and consequences of these discrepancies was pointed out.

Muriel Marker Science Panel

We thought that the session was successful as a whole. Some good points were raised by the visiting students despite their lack of active participation.

Two parents contributed suggestions based on their own personal experiences.

The discussion centered around the contribution of science to a liberal arts education as opposed to a specialized or technological training.

J. K. Lasser; Former

Trustee, Dies at 57

Jacob Kay Lasser, former member of the Bard Board of Trustees died last Tuesday night in New York of a heart ailment. Mr. Lasser was also the father of two Bards, Donald Judd Lasser and Barbara Ann Grey.

Mr. Lasser is the author of the best-seller, "Your Income Tax Guide" and was senior accounting partner of the accounting firm of J. K. Lasser & Co.

ANNIVERSARY FUND

Faculty and staff	\$ 8,254.44
Students and Parents	6,984.86
Alumni	4,103.00
Parents of Alumni	3,600.00
Community Drives	841.00
Trustees	5,800.00
Special Donors	11,182.00
Total	\$40,665.30

Bard Arts Festival In New York May 17

An arts festival featuring work in music, drama, dance and art by Bard students, will be presented by the YM-YWHA, Lexington Avenue at 92nd Street, New York, on Monday, May 17th, at 8:40 P.M. in the Kaufmann Auditorium. Guest artists on the program will be Miss Mildred Dunnock, who played the role of Mrs. Lohman in "Death of a Salesman" and was most recently seen on Broadway in "In a Summer House", and Hurd Hatfield, stage and screen actor who has won praise this season for his performance in "Pullfight". Mr. Hatfield is a Bard alumnus.

The festival will open with a dance based on "The House of Bernarda Alba" by Federico Garcia-Lorca depicting the struggle of five daughters against a dominating mother. The choreography is by Judy Zinman, who dances the role of The Mother.

Student work in music at Bard will be demonstrated by three pianists and a quartet. Piano selections include works by Brahms, Chopin, Ravel and Prokofieff. The quartet will play the Sonata in G minor, Op. 5, No. 2 by Beethoven.

Following the intermission Miss Dunnock and Mr. Hatfield will speak on the arts and a liberal education. The Bard College Drama Group will then present "The Man who Married a Dumb Wife", a play by Anatole France.

Paintings, prints and sculpture by 38 present and past Bard students will be on exhibition.

I. A. Richards Gives

John Bard Lecture in Lit.

by ALEX GROSS

Dr. I. A. Richards, University Professor at Harvard, gave the John Bard Lecture in Literature on May 6 at 8:45 P.M. Such is the usual journalistic opening which supposedly supplies all pertinent information, answering the hard-headed question marks of who, what, when, and where. But both Dr. Richards' topic, "Don Quixote: Irony in Action," and his treatment of it were such that one begins to doubt whether this formula, however tried and tested, can really approach an adequate account. Here the reason may be that the realm of his lecture, like that of its hero, partook more of enchantment than of reality. To recreate in words the effect of his tone, his wit, his every gesture is something this article cannot accomplish, nor will it try to do so.

Prof. Andrews Wanning introduced the evening's speaker as a climber of mountains, as a guide who ushered his fledgling mountaineers towards a crest that continually receded in the distance. At last he would make them see that the path, like that around Dante's Purgatorio, was a circular one; but the pursuit of Dr. Richards' trail, unlike Dante's was its own reward.

Professor Richards countered by describing his first meeting with Dr. Wanning, who had come to study under him at Cambridge as a Henry Fellow. He confessed that Mr. Wanning seemed to have already read everything of any importance; this rather perplexed him, for he was also "suffering from Empson" at the time.

He then made his first sally against "Don Quixote," saying that we could not really read it, but only read life through it: the "Don" had a perennial allure and was always a new book if re-examined through "a suitable spacing of decades." Like Dante, Shakespeare, and the Greek tragedians, Cervantes' masterpiece was a unique work that could never be imitated. As an old folk song has it:

One is one
And all alone,
And ever more
Shall be so.

(Continued on Page 4)

Resignations Point Out EPC Crisis

ALBEE SOCIAL, May 11 — After quite a bit of introspective analysis, the top blew off EPC's lid. The sentiment of EPC Chairman Louise Odes and Science division representative George Waltuch that EPC should resign en masse was punctuated by notification of their resignations. Dan Klublock who became acting-chairman in the course of events, suggested that the fate of this academic body be brought to the attention of the Community and to let the decision rest with Convocation.

Miss Odes, when asked her reasons for resigning, stated "For what reasons would a chairman resign?" This was taken up by Mr. Waltuch who with Odes' approval mentioned the following four reasons. The first being the chairman has to do 90% of the committees work. Secondly, the committee members has been too lax in their attitude towards their commitments. Thirdly, the accomplishment's of the committee have been too negligible and unrewarding and the last reason being that meetings with the faculty have proved unsatisfactory to a degree.

Mr. Waltuch felt that apart from purely personal motivations, his resignation, submitted earlier today, was based on the same complaints.

After the two announcements of termination of service, acting-chairman Klublock mentioned two orders of business, and asked the committee which should be given most importance. After three votes it was decided that the problems currently plaguing EPC should be given an airing again. The other item was the discussion of the results of EPC-COAS meetings dealing with the Senior Project.

Acting-chairman Klublock announced after the turbulent session that there would be a meeting of the community in Albee Social, Thursday at 7 to discuss the future of EPC.

The fact that EPC elections are coming up in the near future, brought no action on electing two new members for the places left by Odes and Waltuch.

Student Help Seen As

Key to New Theatre

South Hall, May 10—At tonight's Council meeting the possibility of the conversion of a part of the abrislike coach house into a theater was brought strongly to light.

It is intended to make as great a use of student labor as possible, with the assistance of a paid supervisor. It is also hoped that donations of materials will be forthcoming from parents and friends of Bard.

Dean Gillard said that if a community project could be organized in time, it would be possible for students to work on the new theater this summer as a Field Period and live in dormitories rent free. However, it is understood that students would be expected to supply their own food. Paul Kolda, Chairman of Council, urged that anyone interested in working on the project this summer contact David Mirsky or Miss Larkey.

Mr. Harvey Fite expressed the hope that the project would be undertaken as soon as possible without waiting for the total amount of funds needed. The spokesman for Art division stated that Orient was converted into a theater twenty years ago at a cost of \$90, by fifteen students who worked under the assumed title of "Literature 33". The only "Literature" was a lecture once a week on Greek Drama.

Much Water Halts Progress Of Bard Flower-Pickers

INDOORS, May 10—April showers bring May showers. Bard flower pickers have been foiled in their late attempts in collecting specimens of local flora; their activities being restricted by the constant downpour currently keeping students indoors.

COMMUNITAS reporters eager to learn how Spring activities were being continued on the Bard scene during this diligent drizzle, ques-

(Continued on Page 3)

COMMUNITAS

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EDITORIAL

We have been gratified in the last few weeks to see that the 95th Anniversary Fund Drive total has begun to get its feet off the ground. The sum has been swelled by parents, faculty, alumni and trustees, who have contributed time and money generously—we don't want it felt that we will be overjoyed until the total has reached \$100,000, but we are pleased.

We want especially to congratulate the Bard Dames, who have collected substantial sums by constant endeavor. Their work has been manifest in the book sales and in the beautifully staged Fashion Show of last Friday.

However there is one section of the Fund Drive which is sadly lacking participation and contribution. Very little has been heard of the two committees which were formed, one to aid admissions and the other to aid in financial goals.

We wonder how many of the people who agreed to visit their old High and Prep School actually did so? A second question is, how many students wrote or saw people, asking for funds as the Financial Committee requested?

The same committee requested that house meetings be held to ask the members of the houses to sign a pledge giving the remains of their breakage deposit to the fund at the end of the year.—In how many of the houses has this been done?

What happened to the spirit which was shown at the gym immediately following President Case's initial address on the Fund Drive? There seems to be too much of the attitude—why bother, we'll come out on top in the end. It takes hard work to come out on top.

On The Town

For Bardians returning to civilization, these following notes might be of interest regarding big and little "doin's" in New York.

THE FLICS: Jean-Paul Sartre's film *DIRTY HANDS* is making it's American premiere in New York this week. The management says that this version is "complete and unabridged". . . . Mitchum and Monroe are currently cinemascope at the Roxy in *RIVER OF NO RETURN*. The Sunday Times feels that *ANGELS ONE FIVE*, a yarn dealing with the war-time R.A.F. is worth one's money. *LA RONDE* is doing its third month at the Little Carnegie and *ACT OF LOVE* with Kirk Douglas has hit the low-rent theatres of the Loew's circuit. Helen Keller has made her film debut in *DELIVERNCE*, a fictional film biography dealing with her sightless and soundless life. **OPENED FRIDAY.** . . . **MEN OF THE FIGHTING LADY** (la guerre again), *PRISONER OF WAR* (re Korea) and the *FRENCH LINE* which is reported to be a celluloid treat for Jane Russessites. For the same price, a top show is *GENEVIEVE* at the Sutton which is really a guilt-edge investment.

AROUND B'DWAY: Psyc majors will have a wonderful time seeing Franchot Tone in *ON MEN! OH WOMEN!* . . . others might enjoy it even more. Blitzstein's adaptation of the *THREE PENNY OPERA* is starting its last three weeks. *ONDINE*, tickets are difficult to obtain, . . . starring Ferrer and Hepburn. Montgomery Clift, Judith Evelyn and Kevin McCarthy are currently at the Phoenix in the Chekhov revival, *THE SEA GULL*, just opened. . . . another opening is *THE PAJAMA GAME*, today, at the St. James . . . based on Richard Bissell's novel "7½ Cents". The cast includes Janis Paige and Eddie Foy, Jr. Over the weekend, the Davenport Theatre will carry Shaw's *PASSION, POISON, AND PETRILACTION*. More Shaw to be seen yet at the Master Institute Theatre (103rd and Riverside where his *VILLAGE WOOING* and Sean O'Casey's *BEDTIME STORY* are being given a whirl.

CONCERTS: The Julliard Orchestra (Fri.) is playing Brahms first, Prokofieff's Piano Concerto No. 3, and The Miraculous Mandarin by Bela Bartok. The *SONG SWAPPING FAIR* suggests an interesting combination with Elizabethan songs and Folk songs to be presented at the Cherry Lane Theatre on Friday.

MORE MUSIC (?): Dizzy Gillespie and Chet Baker will be spelling each other during the weekend, beginning today at *BIRDLAND*, while Marian McPartland, Jimmy's wife, remains to be heard at the *HICKORY HOUSE* along with her interesting trio. Johnny Kegan makes interesting sound with the piano while Mrs. McPartland rests. For bigger and better mayhem, *THE STUYVESANT CASINO* has a cage full of wild music-makers. Contained among the fauna are Max Kaminsky, Wild Bill Davison, Bobby Hackett, Lou Sullivan, and Pee Wee Russell. There are several *MABEL MERCER* fans on campus who will be pleased to hear that she is currently gracing the *BYLINE ROOM*. Conrad Janis is cutting up *CHILDS PARAMOUNT* and some New Yorkers will be in pryroxims of laughter over the antics of *SLIM GAILLARD* (now of *GO MAN GO* fame) and Flip Phillips who will be disseminating hysteria and dytherambic chords throughout the weekend at *BASIN STREET*.

Have a nice time.

FRACAT

Letters to the Editors

Postscript to History

May 9, 1954

To the Editors:

In the 1943 files of the late and lamented Bardian you will find a special issue entirely devoted to the Interamerican Student Conference at Bard College. In the list of student guests you will find names now current on the lists of cabinet ministers, diplomats, artists and writers of Latin America. That conference was the First International Student Conference at Bard if not in the United States. This makes the conference held here a week or so ago the umptieth plus one unless the world international has some special meaning at Bard which makes twenty-one sovereign nations something else than an international community.

It came about like this: We were deep in the war. There were very few students left, thirty-nine I believe whom the Army hadn't claimed and they were, in the peculiar atmosphere of the time, demoralized and foot-loose. At that time too, Elsa Rogo was preparing an article for the Spanish language Review "NORTE" on Nelson Rockefeller, then Assistant Secretary of State for Latin America, and on his Office of the Coordinator of Inter American Affairs. Just having returned from Washington she told President Gray that in speaking with Mr. Rockefeller and his staff she had thought of the gloom on the campus and, on a hunch, had proposed a student conference which found immediate response with a promise of a modest sum of money to defray the costs. Mr. Gray (Bard President) liked the idea and appointed a steering committee with Mr. Frauenfelder chairman, some other faculty members in various capacities, and Miss Rogo in charge of the arts.

Most of the planning was done by the two named and it was conceived not only as international in scope but also as inter-disciplinary so that politics, economics, literature and the arts would give a sense of the cultural patterns of the American

(Continued on Page 3)

Student Recital Presented at Bard

Six student pianists participated Monday night, May 3 in one of a series of student recitals in Bard hall, Marilyn Sherman, Elaine Lecht, Margery Bloch, Stephen Portman, Malcolm Bilson and Michael Rosse. The program arranged chronologically, consisted of works by Mozart, Schuman, Brahms, Bartok, Debussy, deFalla and Ravel. Varying degrees of technical proficiency, stage presence and general musical development were evident, as might be expected in such a mixed array of performers. In fact, two students, Marilyn Sherman and Elaine Lecht, appeared for the first time in a Bard recital, whereas the other four have been heard in numerous programs, including one of fairly recent date. Moreover, if uncertainties and slips were more noticeable in the interpretations of the least experienced performers, they did not prevent the evidence of well-organized phrasing and nuances, and very often there was a quality of genuine spontaneity.

Sparkling virtuosity and drive marked the performances of Mr. Bilson, both in his Brahms and his Ravel, whereas the poetry of light and shade characterized what Mr. Portman did in his music by Brahms and Debussy. Miss Bloch, within the narrower idiom of de Falla, contrived deliveries to encompass a full range of Spanish dance models; e.g., suave seductive legatos versus, poignant and vigorous martelatos. In the less frequently heard Hungarian Peasant Songs by Bela Bartok, Mr. Rosse executed his rhythms, as well as his lyric melodies, with the forthright candor and conviction that this early music requires. In the Mozart Concerto in C, Lewis Hamvas performed with exquisite taste the transcription of the orchestra part for the second piano. His Cadenza, played from manuscript by his pupil Miss Sherman, developed subtle indirections in the thematic materials by frequent use of the minor mode, whereby the traditional virtuoso of the cadenza receded in favor of a more introspective handling.

CLAIR LEONARD

—Reprinted from the Poughkeepsie New Yorker.

"IN THE LIMELIGHT"

WXBC, the radio voice of Bard College, has gone all out for dramatic programs in these last weeks of the semester. Roger Calkins, the Station Manager, has gained access to many transcriptions originally broadcast over BBC. To be heard during the next weeks will be: *She Stoops to Conquer* (May 18), *Uncle Vanya* (May 25), *The Tempest* (June 1), and *Tariffa* (June 8). Judging from the productions of *The Sea Gull* and *Volpone* already heard in this series, the casts and presentations are of the finest quality.

The agenda for the WXBC Playhouse has also been completed for the remaining weeks of school. On May 19, Miles Krueger will direct *The Man Who Could Do No Wrong* by Sydney Frank. Ever since it was first heard in October, 1949, this radio satire has been a favorite on the campus; and it has been broadcast with new casts every year since its advent. The play is of some historical value to the station also, having been the first dramatic presentation ever broadcast over WXBC.

On May 26, there will be a double bill. The program will comprise a radio adaption of *Purgatory* by William Butler Yeats, and an original radio-play called *Encore*.

The paronomastic Pooh Players present two nooh Pooh tails in their own refreshing dramatizations of A. A. Milne, on Wednesday, June 2.

The WXBC Playhouse closes its season with *The Devil and Daniel Webster*, the title roles being played by Marc Barsimontov and Ronnie Jacoby. This will be heard on June 9.

* * *

This Sunday, the Drama Department will give the campus a sneak preview of *The Man Who Married a Dumb Wife*, written by Anatole France. The play, directed by Ted Hoffman and designed by Joan Larky, will be performed the following day in New York City, at the Kaufman Memorial Auditorium, 92nd St. and Lexington Ave. The play features Sandra Mowbray-Clarke and Ronnie Jacoby; and almost everyone in the department is either in the cast, or working on the technical staff.

* * *

Lord Byron's Love Letter is a play by Tennessee Williams that concerns four people who Mr. Williams feels have no reason for existence. He divides his cast of characters into two camps of equal size. In one camp there are two aged women who have outlived their era and try pathetically to hold onto what little of it is represented by the love letter. In the other camp there are two insensitive and bougeois fools who are incapable of understanding. The impossible union of these two camps is the skeleton of the play.

Certain elements kept the production from fulfilling the potentials to their utmost. There was a confusion in style: Sandra Mowbray-Clarke, who played the spinster, Eliza Horsley, the old woman, and Diane Karp, the matron, were acting their roles straight, while Mike Rubin's characterization was almost farce. There was no evidence of any conscious attempt to achieve variety through builds and falls during the long scenes in which the spinster reads from various documents. The play did not build clearly enough to the ending: one did not feel as completely as one might the desperate futility of the spinster and the old woman.

However, these shortcomings are not indicative of failure by any means. They serve merely to illustrate the degree to which certain elements which were present in Leni's production might have been carried. The vulgarity of the intruders, the contrast between the old woman's home and the crudeness of the outside world all came across thoroughly.

In order to evoke mood and also fulfill the physical requirements of the play, such as chairs, tables doors, etc., Charles Howard, in his setting, sacrificed beauty of form for function. The dark color of the walls, the hanging lamp, and the other properties caught the mood of the play very efficiently.

Sandra Mowbray-Clarke created a character that was not simply a reflection of herself (this is the weakness of most young actors); but rather proved that she understood what Williams was trying to do in this play and helped him do it. Eliza Horsley gave an eeriness to her role that was right, and she employed a commendable physical and vocal control. Diane Karp had proper mixture of humor and crudeness in her character. Mike Rubin was a funny drunk, but seemed slightly out of context. All in all, this was a competent production of a very small play with a rather striking mood.

M. K.

Fashion Show Scores Big Success with Town & Gown

by JANET GOLDENBERG

The Fashion Show given at Zabriskie Mansion on May 7 was a huge success, both financially and aesthetically. The proceeds from the sale of the tickets was unofficially estimated at five hundred dollars, and it cannot be denied that the display of lovely clothes modeled by Bard girls did not go unappreciated.

The predominant silhouette was the bouffant skirt with slender bodice. The Empire and Princesse lines were well represented, and were particularly becoming to the junior figure.

The most striking part of the show was that in which the evening gowns were presented. The featured fabrics were Organdy, Lace, and Organza. The "Little Girl Look" was very popular, and was typified by a beautiful gown of white, tucked Organdy, trimmed with Val Lace, charmingly set off by a fascia of pink satin. Most of the gowns were ballerina length, with some hemlines at mid-calf.

The afternoon dresses featured cotton, with unusual fabric treatments. Embroidered cottons, checks, prints, and the lovely colors drew Oh's and Ah's from the audience, and the unusual sleeve and neckline treatments on some of the dresses drew favorable comment. An orange

linen sheath was undoubtedly one of the hits of the show, as was also a Black Watch plaid sheath dress and duster ensemble.

In sportswear, the accent was on the ensemble. Shorts and tops had match-mate skirts, noteworthy among which was a white terry-cloth romper suit with a matching skirt which could double as a cape. Both were trimmed with bright red. A saucy addition to the Show was a skirted bathing suit, the skirt of which was slit down the back, revealing checked ruffled bloomers. Another striking suit was a white maillot, of a new elasticized material.

An extremely charming note was struck at the end of the Show, when wedding gowns of the last half-century were displayed. Nostalgia was evident in the audience, as gowns from the Wasp-Waisted era, the Flapper-age, and many others, including one as recent as the past few years, showed the changes of the times.

Prof. Clair Leonard provided appropriate musical backgrounds for each of the creations, lending a note of continuity to the performance, and Mrs. Muriel DeGre was the narrator.

After the Fashion Show, a String Quartet, consisting of Steven Portman, Jay Rosenblum, Mrs. Richard Gummere, and Margery Bloch, under the direction of Prof. Emil Huaser, played two selections.

Letters to the Editors

(Continued from Page 2)

Community of States. According to some members of the Office of the Coordinator it was the first such conference in the country.

The conference had far reaching effects on the college. Mr. Frauenfelder established relations with the Institute for International Education, a connection which later on proved to be of great benefit to Bard in securing the Foreign Students Summer Orientation Courses. Both he and Miss Rogo solicited speakers from North, Central and South America. Miss Rogo performed a particularly cute feat by calling up the commanding general of Fort Belvoir and "borrowing" Pvt. Lincoln Kirstein for four days with the agreement that all publicity concerning the conference would give credit to Fort Belvoir for its cooperation. Kirstein prior to his recent induction had made a tour of Latin America for the Museum of Modern Art to collect an exhibition of that continent's contemporary art. When he arrived here he couldn't believe his eyes because Miss Rogo's exhibition in Orient although not nearly as large as that in the Museum was more inclusive of examples from each country, all of them of respectable quality.

Mr. Frauenfelder, as always concerned with the breaking of ice, and Miss Rogo as always concerned with sprightliness and elegance were able to institute also on that occasion the First Official Cocktail Party at Bard.

The writing of history at a college with its transitory administrations, faculty and student bodies is difficult. Each generation of each of these groups likes to simplify things by pretending to itself that nothing of any traditional significance had ever happened before they arrived. The fact that a few years later a young man dreamed up an International Student Conference which was then called "First" even though there were still enough around who knew better just proves this difficulty as well as the powerful influence of the past.

But in consideration of all this, Mr. Editor, I move—and it has been seconded—for the sake of academic honesty, historical accuracy and in recognition of those who conceived and organized the first conference that the next one held on this campus, whether as purely social studies as the last ones, or as catholic as the first one, be numbered the umpteenth plus one International Student Conference at Bard.

Prof. Stefan Hirsch

To the Editors:

Being in the unique position of always having been elected to a committee or to Council by Council and not by the community, I feel I can make the following criticisms without reflection on the Community's perhaps adverse judgment of myself and my actions in Community Government here at Bard.

I first wish to state that I am not necessarily criticizing the persons involved but rather the committee in general and its all important function in the Community. This being the Nominations Committee. The slate nominated by this committee for next years Council is perhaps unusual in that first it contains only one person who has been a Council member in the past. It is further unusual and extremely unfortunate that certain members of this year's Council saw fit not to run again for office. In my case I can only say that it is my last semester here at Bard and I must devote all my extra time to my project.

Having experienced this in the past, I find it most distasteful and

rather irresponsible that the Community is so apathetic when it comes time to elect their house presidents. For as we all no it is this group which has the all important hand in judging who will be on the slate for Council and Judicial Board each year. I myself was elected house president once because I happened to be the last one to walk into the housing meeting. This, and rightly so, can only lead me to believe that the Community in general is only passively interested in who they elect as their house representatives. I will not venture any statements at this time how this matter can be rectified, but it is a matter which should be carefully scrutinized by both Council and the Community in the very near future.

In conclusion after carefully checking the slate handed down by Nominating Committee, is very interesting to note that six out of the fourteen students listed have never, to my knowledge, taken the trouble to attend a Council meeting within the last year and a half. Of course my memory may be vague on this point but I am aware of the people who almost week after week attend Council meetings and usually remember new faces in this group. Further, it would seem that as there is only one old Council member on the slate that he because of his experience will undoubtedly be elected Chairman. I find no fault in this or in him as a responsible individual, but I do find fault with the fact that he is still a lower classman. One may remember that such was the case last year (1952) also. It is my contention, and I am not alone in maintaining this view point that the Chairman of Council should be a member of the upper classman, and preferable a Senior for reasons I need not go into at this point.

Peter B. Weston

May 11, 1954

Dear Editors:

At the meeting of nominations for Community Council some highly irregular proceedings occurred. First, Mr. Martin Self, who by no stretch of the imagination could be termed a constitutionally proper nominator, took part in the shenanigans. Mr. Self, who fancies himself as some sort of not elected but appointed (by the grace of God and himself) president or representative of Kappa House, was one of those who decided who should or should not be chosen to run for Community Council. The constitution of Bard College specifically states that:

Article IV, Section A, Part I—The Nominating Committee shall consist of the Presidents of the Houses and two members of the faculty, one each elected by and from the Faculty Committee on Policy and the Faculty Committee on Student Personnel.

Secondly, several candidates for council were nominated even though they had not bothered to take the trouble of affixing their names to the sign-up sheets on the Hegeman bulletin board. These sheets were posted for the purpose of discovering those members of the student body who desired to be candidates for council. Many eminently qualified members of the community who expressed their desire for office through the proper channels of the sign up sheets, were bypassed by the nominating committee in favor of other students who failed to express

(Continued on Column 5)

Science Panel

(Continued from Page 1)

necessity for scientific work. Also, a grasp of the basic scientific tools was of great value in the field. It was mentioned that the practice of scientific apprenticeship might give the individual the background he needs without requiring a college education. In answer to this, it was stated that apprenticeship might, perhaps, limit a person's scope and prevent him from broadening into other fields of interest that would increase his enjoyment and appreciation of life.

Mr. Tremblay then remarked that it was education itself that was important, not necessarily a college education. He confronted the group with the question of why one should get his education through a college. It was pointed out that although it is not necessary to get an education by going to college, it is highly desirable. Reasons given for this were that in a college the person finds himself in an academic environment where he has the opportunity to get a part of his education outside of classes through lectures, concerts, etc. and that if one finds he has chosen the wrong field for study, he has the opportunity to pursue something else merely by changing majors. In a system of apprenticeship a change in interest would probably have to be followed by a change of jobs and a general uprooting from the person's previous environment. At a college one also has the opportunity to come in contact with other fields and in this way is able to determine the best course to follow. Further it was mentioned that at college an individual, in many cases, gets his first opportunity to be practically entirely responsible for himself.

A question came up concerning a person's training once he had definitely established that he wished to enter a certain field. The point made was that a person with a "narrow education" is perhaps better trained in his chosen field. This brought the discussion around to the value of the more specialized institutions, such as engineering schools. Someone voiced an objection to this type of education saying that it ept the student's scope too limited and those courses given outside of this field were planned beforehand by the school, thereby forcing the student into a preconceived "ring of outside interests."

One of the visiting high school students asked that we define what we meant when we said "college". He said that colleges in the United States are so vastly different that it is difficult to talk about them all in general. He mentioned particularly the differences that exist between a large and a small college. He pointed out that in considering what college he would like to attend he felt that if he went to a large college he would get good facilities but lose any prospect of individual attention becoming rather a seat number in a lecture hall. If he went to a small college, on the other hand, he would get this individual attention and be recognized as a person but would have to sacrifice the best facilities. This started a heated debate on the relative merits of large and small colleges. For the large college side it was pointed out that programs of small seminars exists for those students in advanced standing and appointments are available with instructors for individual attention. On the small college side it was shown that money per capita spent for facilities was as large in a small college as it was in a large college. It was admitted that all courses that are available at a large college could not possibly be offered at a smaller one but it was also mentioned that the absence of these courses leaves room to expand into other areas.

When asked why they wanted to go to college, our high school visitors gave a variety of answers. One said that he wanted to pursue his education; a girl mentioned that she felt she would gain a closer contact with people; another mentioned that in college there was a greater opportunity for education than anywhere else that he knew of. One girl stated very honestly that she wanted to go to college in order to find out what it was she wanted to do. Another young man stated that he felt he could not pursue his field without a college education.

Near the end of the discussion, Mr. Tremblay quoted something that Ted Weiss, absentee member of the Lit division, had said which provides a seemingly fitting answer to the original question about the value of a college education. Mr. Weiss had said: "In college one has his only opportunity to put all emphasis on the thinking and learning process."

Much Water Halts

(Continued from Page 1)

tioned various members of the Community concerning their attitudes re the intemperate weather.

John Baruch announced that indoor sports (an old Bard tradition) are being reactivated. One Bard student who asked not to have his name mentioned, recited:

—Its raining, its pouring

And Bard boys are!

A less literary fellow, Herbert Schulman, said, "This rain is not natural. I am afraid . . . Look for a sign in the North." Janet Goldenberg stated succinctly, "Rain . . . I love it."

Recent observations in Dining Commons lead us to resolve the age-old question; Rain does **not** hurt the rhubarb!

One of the senior members of the faculty was heard in passing to say that Mr. Avery's prayers for "torrential rains" had finally been answered.

For the benefit of the Community, COMMUNITAS is revealing the locations of dangerous puddles on campus. Starting from the Library, it is suggested that pedestrians walk around the island as the low-lands in front of Wardsens are inundated. The walk between Wardsens and the Coffee-Shop has been condemned. Detour on the sidewalk, but pay attention to the right-hand side of the walk which tilts into the road which, according to late reports, is pretty wet.

The Stone Row walk has been okayed by the AAA for foot travel, but there is a large and rather deep hole which is rough on sneakers. The Dining Commons area is clear, but in front of Ludlow-Willink there are a series of puddles which have not yet been charted. Gibby Landau is a puddle too. So is Joan Larkey's March.

A Tiberlike torrent is known to rage near the South Hall walk. As yet no damage has been reported.

There is a pot-hole in front of Albee.

North Barracks have elected Russell Hergisheimer Admiral-elect in the eventuality that the barracks float away. The Barracks front lawn has become a water-shed. Dramamine will be supplied to the residents upon request, says B. Boyce R.N.

In the interest of the public, notices of puddles will be posted as soon as discovered. Information leading to the charting of a puddle, hitherto unknown, will be justly rewarded.

—Fragear

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WXBC Program

Monday, May 17

8:30 The Chuck and Jerry Show
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9:30 U.N. Review (presented by the Hazen Foundation).

10:00 Progressive Wax (Jazz with Dave Banker).
Tuesday, May 18

8:30 She Stoops To Conquer by Olivier Goldsmith (John Mills and a BBC cast).

10:00 The Musical Comedy Hour
(with Ruth Rosenheim).

10:00 The Music 102 Assignment
(Janet Nicholas and May Asher).
Wednesday, May 19

8:30 London Studio Recitals (BBC)
Phyllis Sellich (pianist).

9:00 The WXBC Playhouse—The Man Who Could Do No Wrong
(Miles Kreuger).

10:00 Education Around the World
(presented by the Hazen Foundation).
Thursday, May 20

9:00 Music Without Words (with Dick Mack).

10:00 Jazz Workshop Dan Butt and Dave Banker).

such a desire for council membership. It is strange that a number of people should be given a chance to run for office when they are either too lazy or uninterested to petition for such office.

All this is not to say that the nominees could not be fine representatives of the community on council. I merely ask that we become indignant and bestir ourselves against such misuse of power, and fine some maens of protesting against such abuses in the future.

Sincerely,

James A. Gordon

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Literature Panel

(Continued from Page 1)

ficient. Did not much of literary understanding come from enlarging ones ideas by contact with other peoples', and in trading the student's shadowy background for the instructor's clearer and more pertinent one?

Mr. Humphrey suggested that the whole discussion had become much too somber, that the wisdom one sought in literature was real wisdom but was not necessarily something grave and soul-bending. Mrs. Leonie F. Sachs, Instructor at the Walden School, inquired about the study of languages at Bard. Mr. Frauenfeld explained that while the essentials of grammar were most certainly taught, the emphasis lay on allowing the student to read literary works in the original as soon as possible. Ronald Stark of Christopher Columbus High School asked for information about the Senior Project: a tense silence followed while a few Bard seniors armed themselves to discuss the matter. The project, they said, should be the synthesis of the student's four years at Bard, bringing in other fields and unifying them with ones chosen topic. The faculty pointed out that this was not always the case, and that COAS was now considering the idea of a Senior Common Course to replace or supplement the project.

This led a student to ask about the Common Course itself: Mr. Hecht replied that since he was not teaching it this semester and since the course was still in evolution, he did not feel that he could evaluate it. A number of the visiting students seemed to find the Common Course very intriguing, and several Bardians expressed their regret that they had never taken it.

A summing-up period followed, in which it was agreed that the aim of a college education should certainly be a synthesis, though no one seemed too sure as to what was to be synthesized or how one was to go about it. In the informal discussion that followed, Mr. Goodlatte of Putney said he found that most students today were alarmingly illiterate. But Bardians, he had discovered, were amazingly articulate, from which he concluded that they might also, as a corollary, be reasonably literate.

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by MARVIN FLICKER

It is certainly a sad state of affairs when in a community as small and as closely tied as Bard one must be certain to lock the door when leaving his room. Reports have been coming in with an unfortunate rapidity of petty thefts of money from dormitory rooms. Potter and McVicker have been raided in the last two weeks. The obvious advice is don't leave money in your rooms and leave the door locked.

Dr. Maurice Tainter, Vice President of the Sterling-Winthrop Drug Company, has extended an invitation to the Science Club to visit the corporation laboratories at Rensselaer, N. Y. Dr. Tainter lectured here at Bard several weeks ago for the Science Club.

Dr. Gerald DeGre will be giving a course in Sociology at CCNY this summer.

Sincere thanks are in order to Messrs. Cohen and Eisenberg, owners of the Red Hook movie theatre, the Lyceum. These gentlemen are bringing "Top Hat", starring Ginger Rogers and Fred Astaire, on the second of June, to this theater. The proceeds from this picture will go to the Fund Drive. Tickets will be on advanced sale here on campus.

This Saturday Bard will be visited by over three hundred Masons. The meeting will be held in the gymnasium, and the members are expected to come in full regalia, complete with ceremonial bagpipes.

Muriel Marker, Bard's popular Biology Instructress, has received an excellent fellowship at the University of Michigan. Miss Marker's work, which will be in Ecology (relation of living things to their environment), will commence next semester.

When John Fletcher was asked why he terminated his Fletcher Finer Foods service to the Community, he remarked "When a man gives something up, he has his eye on something else."

The Bard community owes a great deal to one of its members. A gift and services of the utmost importance has been bestowed. The 'Hergeshiemer Special' is now part of the Bard legend, one part bacon, one part cheese, three parts onion liberally distributed on one hamburger placed on a hamburger roll. All hail Russell Kenneth Ulster Baron Chef Von Hergeshiemer.

VILLAGE
RESTAURANT

Near the Movies

Rhinebeck, N. Y.

THE SLATER SYSTEM

I. A. Richards

(Continued from Page 1)

The earliest critics of "Don Quixote" found it little more than an enormous burlesque. Samuel Johnson was the first to notice in the characters of the Don and Sancho an element of pity, of compassion. Cervantes' first intension, Dr. Richards pointed out, seemed to be one of satire. From this it grew and set out in a different direction as often as the author's attitude towards his characters altered. But irony was Cervantes' main and ultimate perspective as well as his principle goal, a profound irony arising from man's difficulty in knowing himself, his society, or anything at all.

So it is that Sir Walter Raleigh, Professor of Poetry at Oxford, could observe that the work's domain is so great that critics can find in it "a warrant for everything." Dr. Richards stressed the word "warrant," and went on to discuss the illusion-reality theme: Don Quixote believed that a barber's basin was a knight's helmet. For this he was considered by many, including Sancho, to be mad, but was he not justified in his belief? Had he not constructed his world as he wanted it, and did he not often consider Sancho mad in return? Here is the deepest irony, for one can accept neither Sancho nor the Don as being definitively mad.

In Melville's copy of "Don Quixote," the following annotation was found next to a passage in which Sancho talks of the Don's insanity: "a god-like mind without a God." Here, in these few words, may be discovered the most piercing irony of all. Dr. Richards concluded by reading a few appropriate lines from Blake's "The Marriage of Heaven and Hell":

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Gerard DeGre

(Continued from Page 1)

dividual initiates by himself the transformation he hopes will eventually motivate others. That is, he may be compassionate in the face of intolerance, he may value as ends in themselves all other individuals in spite of a culture which tends to reduce individuals to the status of objects, etc.

The primary aim of higher education in the small, liberal arts college, it was concluded, is to provide the members of a free academic and social community with standards of comparison, judgment and evaluation so that persons may define their life situations with greater knowledge, rationality and understanding, thus enabling them to act with greater freedom, purpose and awareness.

There was a high degree of "seminar participation" by all Bardians present. It is regrettable although understandable that we could not bring our visitors more into the discussion.

Then I asked: "does a firm persuasion that a thing is so, make it so?"

He replied: "All poets believe that it does, and in ages of imagination this firm persuasion removed mountains; but many are not capable of a firm persuasion of anything."

All of which is so much re-exposition, and in no way lives up to the Welsh vitality which capitalized and punctuated Dr. Richards' presentation. His epigrammatic skill, his charm, his warmth, all of these qualities will elude those who did not hear his lecture or attend the jovial after-lecture discussion in Albee. Not since the visit of another Welshman, the late Dylan Thomas, have the walls of Bard Hall echoed with such eloquence.

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Art Panel

(Continued from Page 1)

students simply memorize a picture, a name, and a date. At Bard an attempt is made to relate the art with the time in which it was created, and to produce in each student a critical faculty for the appreciation of art that is not a stereotyped one.

Sandra Propp, representing the music department said that the historical, theoretical and practical aspects of music were all interrelated at Bard, and that opportunities for working actively, individually, or in chamber music groups, while engaged in theoretical studies, were more numerous here than at many other colleges.

Miss Larkey also stressed the interrelationship of studies at Bard. Drama students, for example, are required to take a dance course, and a knowledge of this art is applied to their acting roles. All students participate in stage craft and costume design. In this way a well rounded knowledge of theatre production is achieved.

The questions raised by many of the high school students present seemed to follow these lines: "Are students working towards a professional goal at Bard?"; "Since you are a small school do your students have enough of a scope?"; and "What about the lack of contacts at Bard, contacts that would be easier to make at a professional school."

In answer to the first question, faculty members cited examples of students now graduated who are working professionally in their chosen fields, and that the emphasis here at Bard is to help students find and adjust themselves to a field of study with professional objectives in mind. As to the small size of Bard's student body, Miss Odes pointed out that the advantage of a small school like Bard is that one really gets to know both students and teachers, while at larger institutions one can go to "microphone" lectures everyday of the week and never get to know the person sitting two seats from you. As to contacts, it was brought out that the contacts made by students working during the field period were often more lasting than those made at professional schools.

The question of just why we go to college was raised, and many high school students hitherto silent voiced rather emphatic opinions. A discussion followed and the general consensus seemed to be that we go to college to learn a methodology of educating ourselves in the sundry aspects of our lives, college or otherwise.

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